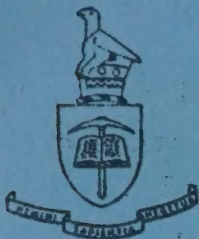


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THE VOICE OF MIDDLE EARTH:
TOLKIEN'S WORLD

The Library has recently decided to purchase J.R.R. Tolkien's trilogy, "The Lord of the Rings"(1). The acquisition of this work possesses a dual interest for NFLR readers, for two reasons. First, it does shed light upon the library's book purchasing policy with regard to fiction. Second, Tolkien's works are of intrinsic interest to modern readers; an interest centred upon the revival of myth as a meaningful experience in contemporary life.

The National Free Library's book purchase policy in respect of works of fiction in the English language operates in three categories and is determined by two factors: the needs of students of literature in the broadest sense and the availability of works of English fiction in the city and town public libraries.

The Library has always sought to draw a distinction between fiction of an extremely light nature (the works, for example, of Jeffrey Farnol, Agatha Christie, Peter Cheyney, or Rafael Sabatini) and fiction of lasting cultural value. Certainly, such a distinction is a tenuous one, and it may justifiably be argued that many novels (e.g. those of Somerset Maugham or John Buchan) may well fall into both categories. Sometimes one further factor has to be taken into account, however, and that is that once an author warrants literary study, as in the case of Graham Green, the student is often required to examine all his works, semi-classics and lighter works alike.

The only feasible approach is to adopt some criterion in order to formulate a policy (with the implicit connotation of the term "policy" - firm guidelines), and the general criterion adopted by the N.F.L.R. is whether a work, or its author as in the Graham Greene example, has earned itself a place in the standard histories of the literature of the period, or, subject to what we shall have to say about the relation between the N.F.L.R. bookstock and the stocks of public libraries, is the subject of critical studies which imply a cultural value and suggest that it is an archetypal representative of a particular form of literary genre.

If these criteria indicate which works of English fiction could find their way into the stock of the N.F.L.R., another factor tends to limit the N.F.L.R. stock. This is that one of the primary purposes of the N.F.L.R. is to stock books that are not readily available from local public libraries, or at least from middle-sized public libraries typical of those in Rhodesia. On the one hand we have indicated the kind of light fiction which lies outside the scope of the N.F.L.R. and is entirely left to local public libraries to provide. On the other we have included those works of English fiction which are firmly established in the repertoire of English studies, so to speak. Because of the time lag involved in works of fiction becoming established in the classical or semi-classical repertoire, the basic fiction stock of the N.F.L.R. tends to lag some two decades behind the presses.

During the last twenty years, the literary situation has been more fluid, and here the public library stock position has to be taken into account. Gradually contemporary acclaim or condemnation, often trendy in character, gives way to the longer view of scholarly appraisal. The Martin Tupperes of Victorian adulation fade into oblivion and the Gerard Manly Hopkinses emerge. The shelves of a good public library should exhibit the works of fiction which are thrust into the critical melting pot and from which the established literature of the contemporary period will emerge. There are more valid calls upon the funds of the National Free Library in other fields than to compete with the public libraries in providing the many for the few of the future.

* What follows does not necessarily apply to foreign language texts, which is sparsely represented in public libraries.

In cases where student demand is infrequent, the N.F.L.R. is content to rely upon the co-operation of the public libraries in making modern novels available through interloans for bona fide student needs. However, a commendably adventurous approach to contemporary literature by examiners may well create a situation in which it is impractical to rely upon over-use of the interloan system and bring about a valid need in the N.F.L.R. stock. Within this ill-defined area, the library proceeds with caution. When it is felt that student need warrants the library's stocking a work or a contemporary writer, the N.F.L.R. proceeds to add both the work and such critical material as is available, e.g. in the case of William Golding and The Lord of the flies. On the other hand, it is not the publication of critical studies of a writer like P.G. Wodehouse which will determine if, and when, Jeeves ever features on the N.F.L.R. shelves.

Tolkien's trilogy is an interesting representative of this policy in several of its facets. First published in 1954/55, it began to enjoy enormous popularity in the early 1960s, but it is only in the last few years that Tolkien's works have become the subject of intensive literary criticism (2), and the trilogy is now, in point of fact, included in the University of South Africa syllabus. To expect public libraries to be subjected to repeated calls for his works and the critical material would be unfair, and if the N.F.L.R. withheld purchase it would be evading its responsibilities in trying to ensure the quickest turnover of books needed by students.

One may now address oneself to the question: Why is Tolkien's trilogy a classical representative of a particular type of literary genre, which may be loosely defined as fantasy? Certainly, the "Lord of the Rings" cannot be said to be the first representative of this form. Lord Dunsany and E.R. Eddison (the latter the author of the highly popular "The worm ouroboros") immediately come to mind as writers of earlier decades within this genre. To reiterate, Tolkien's distinction is the revitalization of myth as a meaningful concept in human experience. One should, at the outset, define this concept of myth. One may quote the definition contained within "The theory of literature", by

Rene Wellek and Austin Warren(3): "Myth' appears in Aristotle's 'Poetics' as the word for plot, narrative structure, 'fable'. Its antonym and counterpoint is 'logos'. The 'myth' is narrative story, as against dialectical discourse, exposition; it is also the irrational or intuitive as against the systematically philosophical". Myth should be sharply distinguished from allegory, the essence of which is the representation of an abstract or spiritual meaning through concrete or material forms. The fundamental distinction is between the self-sustaining inner world of myth, which enriches imaginative perception without leaving the confines of that world, and representation through a "key" of reference to the external world (e.g. as in Swift(4), Bunyan(5), or Orwell(6)). Tolkien suggests the path which his exploration of fantasy will take in a famous lecture to the British Academy in 1936, on the subject of "Beowulf"(7). Of particular interest is Tolkien's concept of the dragon. Randel Helms writes: "Far from cheapening the Anglo-Saxon poem, Tolkien argues, the monsters endow it with a vision of embodied radical evil, foe of God and man, against which no hero, however great, has hope of victory... Tolkien has of course hit upon the truth of the human imagination here - that, when richly at work, it will 'mythicize' any memorable human action." Tolkien states in this lecture: "It is the strength of the northern mythological imagination that it faced this problem (of radical evil), put the monsters in the centre, gave them victory but no honour, and found a potent but terrible solution in naked will and courage... A dragon is no idle fancy. Whatever may be his origins, in fact or invention, the dragon in legend is a potent creation of men's imagination."

In so far as the utilization of myth permits the Anglo-Saxon poet to view a world of cultural shift (i.e. the transition from paganism to Christianity) with a profound perception (i.e. the intellectual perception of the Christian concept of evil with the pagan emotional response), so also the creation of the mythological realm of Middle Earth deepens, rather than clouds, the modern vision of reality. As Helms further writes: "I think a

sizeable part of our culture has long since felt the pang of imaginative hunger; there is little doubt that much of the history of our century has been the symptom (or cause) of numberless desperate attempts to create or revive mythological systems to explain what has gone wrong... Part of the reason Tolkien's vision is so necessary to so many is that it provides a richly satisfying experience of a fully worked out mythological perception of radical evil. Tolkien's particular myth parallels his Christianity, positing a malevolent and corrupting outside influence, spiritual and probably eternal, against which man is doomed to fight, but which he has no hope of conquering on his own - Sauron the Great - Lord of the Rings."

How is the modern imaginative perception enriched by Tolkien's self-contained world of Middle Earth, with its Hobbits, Dwarves, Goblins, Elves, Orcs, Magicians and, above all, Sauron? One may answer this question within the context of the following extract from R.P. Blackmur's book(8): "The two great external facts of our time are the explosion of populations and the explosions of new energies. The two great internal facts of our time are the re-creation of the devil (or pure behaviour) in a place of authority and the development of techniques for finding destructive troubles in the psyche of individuals." The relevance of Tolkien's mythical world to the modern imagination may be analysed within the structure of Blackmur's four great "facts" of modern culture.

With regard to the two great external facts, one may first examine the explosion of populations. Tolkien's mythological response to this destructive cultural fact (which now, indeed, even overshadows the nuclear bomb in the cosmic imagination) is the orderly sexual restraint of the Hobbit (the race to which the hero, Frodo Baggins, belongs). Sauron's Orcs (a sub-human race of imps who carry out his bidding, and constitute his armies) breed rapidly, whereas the Hobbits marry late, and do not attain adulthood until the age of thirty three. And whereas the Orcs are covered with hair (partly to represent their sexual voraciousness and animality), the body hair of the Hobbits has been displaced downward (i.e. in their feet). Implicit in this mythological antonym to exploding populations is

the antithesis to its inevitable consequence - pollution. This anti-pollution mythicized concept attains expression in the Hobbits' homeland, the tradition-bound, backward-looking Shire. This concept is an idealized version of pre-industrial England, which emerges from Tolkien's traditionally conservative and nostalgic view of the England of his youth. In "Tree and Leaf" (9), he writes: "Not long ago - incredible though it may seem - I heard a clerk of Oxenford declare that he 'welcomed' the proximity of mass production robot factories, and the roar of self-obstructive mechanical traffic, because it brought his university into 'contact with real life'. He may have meant that the way men were living and working in the twentieth century was increasing in barbarity at an alarming rate, and that the loud demonstration of this in the streets of Oxford might serve as a warning that it is not possible to preserve for long an oasis of sanity in a desert of unreason by mere fences, without actual offensive action (practical and intellectual). I fear he did not... The notion that motor cars are more 'alive' than, say, centaurs or dragons is curious; that they are more 'real' than, say, horses, is pathetically absurd." In the "Lord of the Rings", this attitude is dramatized when Frodo and his companions return to the Shire after the destruction of the Ring, only to find that, in their absence, Sauron has industrialised the homeland. Tolkien's description of the polluted Hobbiton is most reminiscent of a D.H. Lawrence novel: "The great chimney rose up before them; and as they drew near the old village across the water, through rows of new mean houses... they saw the new mill in all its frowning and dirty ugliness: a great brick building straddling the stream, which it fouled with a steaming and stinking outflow". (Vol. 3, p. 296). It is, of course, crucial to Tolkien's thesis that the source of this pollution is Sauron, emblematic of cosmic evil.

The explosion of energies relates, of course, specifically to the explosion of nuclear energies, and its particular expression in the hydrogen bomb. The answer of Tolkien's world is renunciation of power; expressed in the determination of Frodo and his companions to journey to the only place in which the Ring of power can be destroyed - Mount Doom.

It is perhaps advisable at this point to reiterate the distinction between myth and allegory. Tolkien has repeatedly rejected any allegorical implications in his work. The Ring is decidedly not the nuclear bomb; neither is the War of the Rings any allegorical representation of an actual historical conflict. For a powerful symbol is not the allegorical equivalent of a single item in space or time. However, whilst the Ring cannot be equated with the nuclear bomb, it does nevertheless symbolize the entire complex fact that twentieth century man has, like Frodo, suddenly found himself, without wanting it, in possession of a power over nature so immense that even the desire to use it will inevitably corrupt his soul (just as possession of the Ring begins to corrupt the soul of Bilbo, Frodo's uncle, at the beginning of the trilogy). Within this context, Frodo symbolizes the anti-Faustian myth. In the previous issue of "Shelfmark", I commented upon the Faustian image of the "overreacher", the personification of that intellectual restlessness which was the mainspring of four and a half centuries of scientific-technological advance. If the nuclear bomb represents the awesome end of that advance, then Frodo represents the antonym of the Faustian complex. Frodo has the Ring, the symbol of all-corrupting power, and all his desire centres upon its destruction. "From the end of the Middle Ages to the first nuclear explosion... our deepest spiritual urges have been Faustian, directing our emotional and intellectual energies in an endless pursuit of knowledge.. We... can control nature, but find in the process that every controlling touch spoils and corrupts... We can darken the sky, blast the vegetation, pervert and control even the minds of men; and again, ... we remain the prisoners of our own assumptions, seeing no alternative to the constant expansion of our corrupting control." (R.P. Blackmur) Tolkien does offer a mythic response to this situation: viz. simplify and relinquish the desire to control, and thereby pervert nature, and re-submit to the pattern of nature's rhythms. The practicality of such a response for our own world is irrelevant. For the essence of myth is that it is self-contained. Hence, the "Lord of the Rings" patterns a response to its own situation, not to any external frame of reference; simultaneously, however, our own situation is symbolically expressed in a

strikingly profound series of myths that can evoke and pattern a healing emotional response to literary situations deeply symbolic of our own.

In respect of the first of Blackmur's internal cultural facts - the recreation of the devil in our own age (i.e. in the form of the urge towards power as a basic impetus within human behaviour), this is personified in the figure of Sauron who is, in point of fact, a recreation of the Satan myth. Trevor Ravenscroft(10) is symptomatic of the increasing dissatisfaction with the endeavour to explain the ruthless and amoral pursuit of power, with its corollary, the inhuman imposition of political orthodoxies (Nazism and Stalinism being obvious examples) in purely secular, rational terms. In his book, the rise of Hitler is considered to be founded upon communion with occult forces, the lance which allegedly pierced Christ's side being the talisman of such forces. The myth of a personal Satan provided for centuries a satisfactory receptacle for Mankind's notion of evil and its workings. (e.g. "Paradise Lost") The past century has witnessed the gradual death of this myth, due to the myth-destructive forces of Freud(11) and Darwin(12); a demise which has seriously crippled our imaginative grasp of reality, in so far as modern man lacks viable imaginative expressions of the very real sense that there is radical, or at least inexplicable, evil in human experience. In Appendix A of the "Return of the King", Tolkien provides a brief sketch of Sauron's history, modelled upon the Biblical and Miltonic Satans (even the very name suggests the serpent, probably deriving from the Greek "sauros," or lizard). Originally Sauron was a fair creature to look upon, and had been given supremacy in Middle Earth. The original men, the Numenoreans, had received the same edict as Adam; viz. the single prohibition, in this case not to set foot upon the Undying Lands to the west; a command termed the Ban of the Valar. Towards the end of the second age, Sauron bewitched the King of Numenor and most of his subjects, informing them that "everlasting life would be his who possessed the Undying Lands and that the Ban was imposed only to prevent the Kings of Men from surpassing the Valar". We are informed in Vol. 3, p. 317, with regard to Sauron that the "bodily form in which he long had walked perished; but he fled back to Middle Earth, a spirit of hatred borne upon

the dark wind. He was unable ever again to assume a form that seemed fair to men, but became black and hideous". For this reason, Sauron is never seen, but his malevolent presence - tortured by a purely negative desire for power is invidiously suggested.

The Orcs are the emissaries of Sauron's power, and these symbolically embody the fourth of Blackmur's cultural facts - the awareness of destructive energies in men's psyches; an awareness largely deriving from Freudian psychology. In Freudian terminology, they represent id projections, the repressed energy which has traditionally been associated with evil. In Freudian terms, the energies of the id, when denied outlet in one form, will discover an exit in another form - often with terrible psychic or physical violence. It is this libidinous energy which rends the links of sexual repression and, as a collective force, destroys the restraints which Weber saw as being necessarily imposed by civilization, as a barrier to anarchy; it is thus a collective psychological force in the pursuit of political revolution. It is the antithesis to the Shire's world of order and restraint. Sauron has spawned literally millions of Orcs in his desire for armies. (Tolkien, a philologist, probably derived the term "orc" from "Orcus", the Italic god of death and the underworld, and the original of the French word, "ogre"), and Saruman, his servant, has crossbred Orcs with men, to form the hideous "Uruk-hai". The presence of the Orcs enables the modern reader to formulate some concept of civilization and - even more important - its antithesis, in viable mythical terms. Whereas Blake clearly saw the unrepressed psyche as a desirable factor in modern societies, Tolkien clearly sees it as the seed of their destruction.

It should be emphasized that none of Blackmur's cultural facts exist in isolation from one another; equally, Tolkiens's mythic response to each of these cultural phenomena is inter-dependent. Thus, the explosion of energies is a source of devastating pollution, and is thus paralleled and complemented by the explosion of populations: both being impelled by a Faustian enmity to nature's rhythms. The Shire of Hobbiton is simultaneously a counterpart to both processes, the pursuit of orderly sexual restraint yielding

a philosophy of renunciation, an anti-Faustian approach to power. The Satanic pursuit of power is conceived as a concomitant, in Tolkien, of this negative defiance of nature (hence seeking to pollute the natural environment) and requires the unrepressed energies of the libido to effect both dominance and, in the indiscriminate rabbit-type breeding, pollution. This returns us to the pivot of Tolkien's mythic appeal - the re-awakening within the modern consciousness of the perception of evil. Fundamentally, Tolkien's contribution to modern imaginative literature resides in the fact that where there is no perception, there can be no defiance.

S. Monick.

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#### POINTS FROM CURRENT PERIODICALS

- ARCHITECT AND BUILDER, October 1975, tells how the South African Bureau of Standards has been approached to prepare a national specification for mobile homes.
- BINDURA BULL, October 1975, relates the history of the Bushtick, which was once one of the largest mines in Rhodesia.
- THE BRITISH JOURNAL OF SOCIOLOGY, September, 1975.  
R. Kahane tells of "the committed", giving preliminary reflections on the impact of the kibbutz socialization pattern on adolescents.
- INDUSTRIAL MANAGEMENT, September, 1975, discusses the need to cut out the frills in consumer packaging.
- MINING IN RHODESIA 1975: "Prospecting and stoping" by K. Liebenberg, tells of the need for flexibility and ingenuity in stoping and prospecting.
- OPTIMA, June, 1975, includes the newest developments in detecting underground fires.
- RHODESIA RAILWAYS, November 1975. Frank Austen gives a short history of the Victoria Falls Bridge which has just celebrated its 70th anniversary of opening.
- SOUTHERN AFRICA TEXTILES, September, 1975. From Europe - '76 menswear fabrics and fashions - all one needs to know about the fashion of clothes and textiles for men in the coming season.
- WORLD HEALTH, October, 1975, is devoted to road accidents and ways of improving traffic safety programmes.

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FORMER VICE-CHAIRMAN OF LIBRARY
TO BE PRESIDENT OF RHODESIA

Among the many public services performed by Senator the Hon. J.J. Wrathall, I.D., before he was appointed to cabinet rank in the Rhodesian Government of 1963, was his leading role in the affairs of the National Free Library during the five years that saw the library established in the present Dugald Niven Library.

Senator Wrathall was elected to the Committee of the then Southern Rhodesia National Free Library Service on 28th July, 1958, and succeeded the Hon. W. Addison, C.M.G., O.B.E., M.C., D.C.M. as Deputy Chairman of the library on 6th November, 1959.

It was at this time that the library had outgrown its original premises in the Public Library Building at Bulawayo and was looking for larger premises. In 1960 a building fund appeal was launched under the sponsorship of the Chairman, the Hon. Sir Ian Wilson, K.B.E., C.M.G., and a Building Sub-Committee was set up under the Chairmanship of Senator Wrathall. Between 20th December, 1960 and 1st September, 1962, the Sub-Committee met constantly, carrying on the building fund appeal to a successful conclusion and dealing with the detailed planning of the Dugald Niven Library which was officially opened to the public on 28th April, 1962.

When the library was established in its new premises, Senator Wrathall continued to chair the library's Executive Committee even though he soon undertook the onerous duties of Deputy Speaker and Chairman of Committees in the Southern Rhodesia Legislative Assembly until his appointment to Ministerial position caused his resignation on 15th November, 1963.

All who have used the Dugald Niven Library at Bulawayo, and all those who have benefited by postal borrowing from the enlarged book stock and service which its building made possible, owe a debt of gratitude to the public-spirited work of Senator Wrathall before the highest national affairs claimed his knowledge and experience during the momentous years that followed.

It is therefore especially appropriate that the Board and Staff of the library should express their pleasure at the appointment by the Executive Council of Senator Wrathall to succeed President Dupont, and express their warmest congratulations to him.

TWENTY YEARS BEFORE THE BIBLIOPHILES:A TRIBUTE TO MR. N. JOHNSON, A.L.A.

One usually associates the pioneering image with such figures as the Wilsons, Borrowes, Baden-Powells, and Burnhams of this world. Yet there are pioneers within less obvious, less glamorous, but certainly equally vital fields. Within the sphere of librarianship, Mr. Johnson certainly deserves a prominent place among its pioneers within Rhodesia. This year, Mr. Johnson celebrates 20 years of service with the National Free Library. That the past twenty years have witnessed the most incredible expansion of the N.F.L.R.'s service and facilities is beyond dispute; a development which is due in no small measure to Mr. Johnson's professional expertise, determination and, certainly not least, his overriding faith in the vital role of the N.F.L.R. in the country's development.

The extent of his achievement may easily be assessed by a comparison between the situation of the N.F.L.R. two decades ago, and today. Mr. Johnson was appointed Deputy Librarian in the November of 1955, and Librarian in December, 1956. At the time of his appointment, the N.F.L.R. was housed in the basement of the Bulawayo Public Library, although a separate entity from the latter institution. In 1958 the bookstock consisted of 8,400 volumes. To-day, the bookstock comprises 50,440 books, 6,237 pamphlets, and 533 current periodicals. The new building, which has its capacity strained by its continually expanding stock, was opened in 1962 (prior to its opening, 15,000 volumes had to be transferred from the Bulawayo Public Library building). Today, the N.F.L.R. is the nerve centre of the Rhodesian inter-library loan system; its telex, union catalogue, microfiche catalogue, extensive bibliographical tools (e.g. the British Museum printed catalogue, British National Bibliography cumulations, periodical indexes) facilitating access to libraries throughout Rhodesia, South Africa, Europe, and the United States. No one would deny that Mr. Johnson has been the directing professional agency behind this evolution of library services. It should, moreover, constantly be borne in mind that such development has occurred against the hostile economic environment of sanctions, financial stringency, and an international climate in which the co-operation of overseas libraries could not always be taken for granted.

Under Mr. Johnson's direction, the N.F.L.R. has developed into a unique institution within Rhodesia. In a radio talk on the N.F.L.R., it was stated that the library fulfils, more than any other library in Rhodesia, the original role of the public library, as conceived in the nineteenth century; viz. the people's university. That a wide cross-section of the Rhodesian public now has access to reading material for which, two decades ago, they would have been dependent upon the University, is largely due to Mr. Johnson's vision. We have little doubt that, under his direction, the library will continue to adapt to, and profit from, any new challenges which the Rhodesian reading public will present to it.

The staff.

SOME NOTABLE NEW BOOKS

A HISTORY OF JEWELS, by J.A. Black. London: Orbis Publishing, 1974. 400p.

Jewellery provides infinite scope for the intricate talents of lapidary, stone-cutter, goldsmith and artist to find their outlet in artefacts designed and made to flatter the wearer and enhance his or her status. From the tribal necklace of jaguars' teeth, the emerald tears of a pre-Columbian funeral mask, the ruby collar of Henry VIII and the Crown jewels, to the fantasies of Dali and the abstract sculpture that constitutes jewellery today; all this and more, is included in J.A. Black's lavishly illustrated history. The author's eclectic taste and original viewpoint conjure up a colourful impression of the ways in which the vagaries of fashion and social customs have effected the style and value of jewellery through the ages. The detailed sections on today's leading craftsmen, metal-working techniques, technical terms and the properties of gemstones provide a unique source of illustrated reference for both student and layman.

A WORLD OF EMBROIDERY, by Mary Gostelow. London: Mills & Boon. 1975. 512p.

A heritage of many centuries of involvement with the needle and subsequent decoration is today enjoying a long overdue revival of participation and appreciation in many countries. There is greater awareness of embroidery and what it has to offer than at any time before. Embroidery is both old and new, is found in most cultures, in all parts of the world, and is worked by men and women of all ages. Mary Gostelow's book falls into two sections. The first is factual, with relevant embroidery history defined by the political boundaries of today, while the latter part contains practical information, listing and describing all common, and many uncommon, forms of embroidery and how to do them. There is also a comprehensive list of embroidery stitches, which is the most complete in existence today, with a detailed index to afford maximum reference value.

THE CHINESE COOKERY ENCYCLOPEDIA, by Kenneth Lo. London: Collins, 1974. 382p.

The Chinese concept of a meal is a communal and multi-course affair - a recreation and a social activity in which food does not just satisfy hunger, but has an esoteric sensual appeal. Chinese cooking is a living art which has absorbed influences from many different sources and religions, in which the chef's function is analagous to the skill of a painter or conductor. It is essentially creative - it calls for the exercise of harmony, variety and ingenuity; but as this book shows, Chinese food can easily be prepared in the Western home, using many familiar ingredients and ordinary cooking utensils. Each chapter, (soup, rice, chicken etc.), explores the variations both in flavouring ingredients and in cooking methods, from the simple to the elaborate, making this book truly encyclopedic in scope.

FURNITURE OF THE WORLD, by Peter Philp. London:
Octopus Books, 1974. 128p.

This is a survey of furniture from the simplest forms, serving the needs of primitive peoples, to the sophistication of the masterpieces of the eighteenth century and the new styles of today made possible by the use of modern materials. Each of the main items of furniture is traced back to its origins and the author gives a lively account of its evolution, discussing both the development of styles and the influence of the manners and morals of the day. The beautiful illustrations of pieces from all over the world demonstrate not only the great artistry of the furniture makers, but also the methods of construction and wide range of materials used - which include metals and precious stones as well as rare and exquisite woods.

ESKIMO ART, by Cottie Burland. London: Hamlyn, 1973.
96p.

Over the centuries Eskimos have carved and engraved the tools of their everyday life with great skill and sensitivity. Ceremonial masks, hunting knives, eye-shades and even cribbage boards, have also been transformed into objects of beauty and often of magical significance. For the animals and men which appear in Eskimo art are not simple forms but are the images of a supernatural world where gods and demons are ever present. Being so close to nature Eskimos believe in the unity of all living things and have evolved a folklore which expresses their icy experience of life and death. By understanding their world we can discover the full significance of traditional Eskimo art and can increase our appreciation and enjoyment of Eskimo art now.

HONEY: a comprehensive survey; edited by Eva Crane.
London: Heinemann, 1975. 608p.

"A pound of honey on the breakfast table necessitates a total flight path equivalent to three orbits round the earth, each orbit using up an ounce of honey as fuel". Honey was one of man's earliest foods and has been valued throughout successive civilizations. This book, written by eminent world experts, covers the whole subject of honey, its plant sources, its production, marketing and economics. Every conceivable aspect of honey is covered: the flowers honey comes from; how bees make honey; the composition, physical characteristics and microscopy of honey; processing and storing; world trading in honey; uses and products; wines; language and history of honey.

THE HIMALAYAS, by Nigel Nicolson and the editors of
Time-Life Books. Amsterdam: Time-Life International,
1975. 184p.

The author spent four months in the Himalayas in order to write this book. It is more than an account of getting to the top of this tempestuous wilderness - it is also an account of getting to the bottom of it. For the Himalaya lowlands display a drama of another kind; the drama of the jungle and grassland with its hunters and its prey. From the chiseled peak of Mt. Everest,

29,028 ft. above sea level, with its treacherous vertical shutes of shifting, crumbling ice, and the Yaks, mountain sheep, musk deer and bears, to the lowlands with their abundance of wildlife, valleys, rushing grey-green rivers, clear sparkling air and wonderful colouring; Nigel Nicolson succeeds in bringing a whole new world of barren beauty to life aided by numerous magnificent colour plates.

CHRISTIAN MYTHOLOGY, by George Every. London: Hamlyn, 1970. 141p.

The Christian faith is based almost entirely on the life of Christ as it is portrayed in the New Testament. Many of the New Testament stories contain elements of the supernatural and the miraculous. But Christians accept that the Gospels for the most part describe the life of Christ truly if not fully. Over the centuries a vast number of myths attached themselves to Christianity as indeed had been the case in all religions. The author, a member of an Anglican religious community describes the origins and development of the stories about the creation, the flood, the fall of Adam and Eve, the Tower of Babel and the cross in history and myth. He discusses the pseudo-gospels containing legends about the Virgin Mary's life and death and about Christ's birth and childhood. Legends of the Holy Grail and beliefs about the afterlife and heaven and hell in general are also part of the author's fascinating theme. The text is beautifully illustrated with paintings, stained glass, manuscripts and sculpture from many ages.

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OCTOBER - NOVEMBER, 1975

Agriculture, Horticulture and Animal Husbandry

ANNUALS, by James Underwood Crockett and the editors of Time-Life Books; watercolor illustrations by Allianora Rosse. Rev. ed. New York: Time-Life Books, 1973. 176p. f 635.931

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